

FROM THE ORIGINAL MOVIE SOUND TRACK

SATURDAY NIGHT FEVER



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STAYIN' ALIVE

11

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB

Medium Rock beat

Fm7



Well, you can tell _

f

Fm7



Eb



Fm



— by the way I use_ my walk, I'm a wom - an's man: no time to talk._
— get_ low and I_ get high, and if I_ can't get ei-ther, I real-ly try_ Got the

Fm7



Eb



Fm



Mu-sic loud_ and wom-en warm, I've been kicked a-round_ since I_ was born_ And now it's
wings of heav-en on_ my shoes, I'm a danc-in' man_ and I just can't lose_ You know it's

Bb7



all right._ It's O K._ And you may look_ the oth - er way._ }
all right._ It's O K._ I'll live to see_ an - oth - er day._ }

 The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G minor (three flats) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and eighth notes.

We can try_ to un-der - stand_ the New York Times' ef - fect_ on man._

 The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern.

Fm7



Wheth-er you're a broth-er or wheth-er you're a moth-er, you're stay - in' a-live,_ stay-in' a-live._

 The third system of the musical score. The piano accompaniment changes to a new pattern, featuring a more active treble line with chords and eighth notes, while the bass line remains steady.

Feel the cit-y break-in' and ev - 'ry-bod-y shak-in', and we're stay-in' a-live,_ stay-in' a-live._

 The fourth system of the musical score. It continues the vocal and piano parts. The piano accompaniment maintains the pattern established in the third system.

Ah, ha, ha, ha, stay-in' a-live, stay-in' a-live. Ah, ha, ha, ha,

stay-in' a-live.

Fm Eb/F Fm

Cm7 3 fr. To Coda 1. Fm7

Well now, I

2. Fm7 Bb7

Life go-in' no-where.

Some-bod - y help me. _____ Some-bod - y help me, yeah. _____

Fm7



Life go - in' no - where. _____ Some-bod - y help me, yeah. _____

Bb7



Stay-in' a - live. _____ Well, you can tell _____

Fm7



*D. S. $\frac{3}{4}$ (lyric 1)
at Coda*

Coda

Fm7



Repeat and fade

Bb7



Life go - in' no - where. _____

Repeat and fade

Some-bod - y help me. _____ Some-bod - y help me, yeah. _____

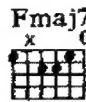
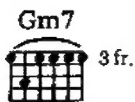
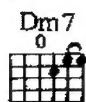
Life go - in' no - where. _____

Some-bod - y help me, yeah. _____ I'm stay-in' a-live. _____

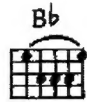
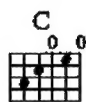
NIGHT FEVER

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB

Medium Rock beat



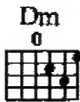
The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a continuous eighth-note bass line. The second system shows a treble clef staff with a rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with a continuous eighth-note bass line. The tempo is marked 'Medium Rock beat' and the dynamics are marked 'mf'.




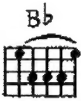
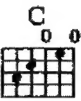
The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Lis - ten to the ground: there is move-ment all a - round. There is heat of our love, don't need no help for us to make it. Gim - me". The piano accompaniment consists of a continuous eighth-note bass line.



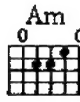
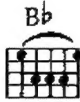
The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "some-thing go - in' down, and I can feel it. On the just e - nough to take us to the morn - in'. I got". The piano accompaniment consists of a continuous eighth-note bass line.



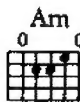
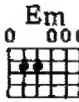
 waves of the air, there is danc - in' out there. If it's
 fire in my mind. I got high - er in my walk - in'. And I'm

 some - thin' we can share, we can steal it. }
 glow - in' in the dark; I give you warn - in'. } And that

 sweet cit - y wom - an, she moves through the light, con -

 trol - ling my mind and my soul. When you

Am₀ Dm₀ A₀

reach out for me, — yeah, and the feel - in' is — bright, then I get

Dm7 Gm7 3 fr.

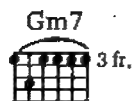
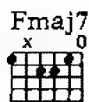
night fe - ver, night fe - ver. — We know how to do —

Fmaj7 Gm7 3 fr.

— it, Gim - me that

Dm7 Gm7 3 fr.

night fe - ver, night fe - ver. — We know how to show —



— it.

G x000

Dm 0

G x000

Here I am, pray-in' for this mo-ment to last, —

Dm 0

G x000

Dm 0

liv - in' on the mu - sic so fine, — borne on the wind, —

G x000

Dm 0



G x000

D (no 3rd) 0

— mak - in' it mine. —

Dm7  **Gm7**  3 fr.



Night fe - ver, night fe - ver. — We know how to do —

Fmaj7  **Gm7**  3 fr.

— it. Gim-me that

Dm7  **Gm7**  3 fr. **Fmaj7**  0

night fe-ver, night fe - ver. — We know how to show — it.

1. **Gm7**  3 fr. **2.** **Gm7**  3 fr. *D. S. $\frac{3}{4}$ and fade*

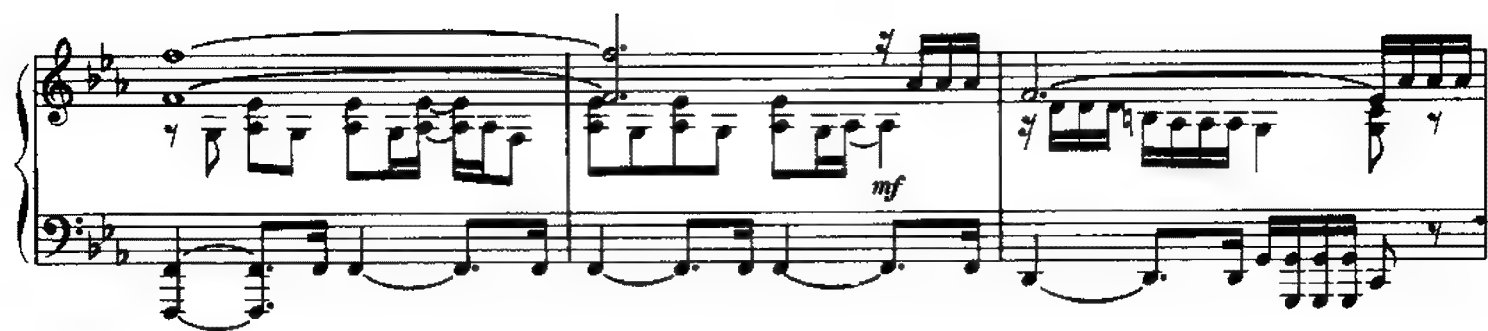
In the Gim-me that

A FIFTH OF BEETHOVEN

by WALTER MURPHY

Medium Disco beat





1. 2. 3.

First system of the musical score. The treble staff features a melodic line with slurs and ties, starting with a *mf* dynamic and ending with a *ff* dynamic. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

4.

Second system of the musical score. The treble staff continues the melodic line with slurs and ties. The bass staff continues the harmonic accompaniment.

Third system of the musical score. The treble staff features a melodic line with slurs and ties. The bass staff continues the harmonic accompaniment.

1.

Fourth system of the musical score. The treble staff features a melodic line with slurs and ties. The bass staff continues the harmonic accompaniment. Dynamics include *cresc.*, *f*, and *decresc.*

2.

D. S. $\frac{3}{4}$ al Coda

Coda

Fifth system of the musical score. The treble staff features a melodic line with slurs and ties. The bass staff continues the harmonic accompaniment. Dynamics include *ff*.

Sixth system of the musical score. The treble staff features a melodic line with slurs and ties. The bass staff continues the harmonic accompaniment. Dynamics include *cresc.*, *sfz*, and *ff*. The system concludes with a *8va* marking.

DISCO INFERNO

Words and Music by
LEROY GREEN and RON KERSEY

Medium Disco beat

Chord diagrams and musical notation for "Disco Inferno".

Chord Diagrams:

- Cm7 3 fr.**: C minor 7 chord, 3 fret.
- F Cm7 3 fr.**: F major and C minor 7 chords, 3 fret.
- Bb F**: Bb major and F major chords.
- C/E Dm7 Bb F/A Gm7 C F**: A sequence of chords: C major/E major, D minor 7, Bb major, F major/A major, G minor 7, C major, and F major.

Musical Notation:

The score is written for voice and piano. The key signature is Bb (two flats) and the time signature is 4/4. The tempo is marked "Medium Disco beat".

First System:

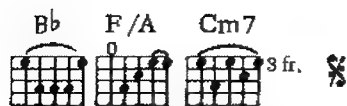
- Voice: "Burn,_"
- Piano: Accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand features a series of eighth notes and quarter notes, while the left hand plays a steady eighth-note bass line.

Second System:

- Voice: "ba - by, burn! Burn, ba - by, burn! Burn,_"
- Piano: Continues the accompaniment, with the right hand playing a more complex melodic pattern.

Third System:

- Voice: "ba - by, burn! Burn, ba - by, burn!"
- Piano: Continues the accompaniment, maintaining the same rhythmic and melodic structure.




To my sur - prise, one
Sat - is - fac - tion

hun-dred sto - ries high, peo - ple get-tin' loose, y'all. They're get-tin'
come in a chain re-ac - tion. I could-n't get e - nough till I

down on the roof here. The folks are scream - in',
had to step and strut. The heat was on,

ris - ing out of con - trol. It was so en - ter - tain -
to the top. Ev - 'ry - bod y go - in' strong.



in' when the boo-gle start to ex-plode. — I heard some-bod-y say, "Burn, —
That is when my spark got hot. —

C/E 0 Dm7 0 Bb 0 F/A 0 Gm7 3 fr. C 0 0

ba - by, burn!" (Dis - co in - fer - no!) "Burn, — ba - by, burn!" (Burn that

F 0 C/E 0 Dm7 0 Bb 0 F/A 0 Gm7 3 fr. C 0 0

moth-er down!) "Burn, — ba - by, burn!" (Dis - co in - fer - no!) "Burn, —

1. Bb 0 F/A 0 Cm7 3 fr. 2.

ba - by, burn!" (Burn that moth-er down!) ba - by, burn!" (Burn that

moth-er down!) All a-round my head, I hear mu-sic in the air

Chords: Bb, F/A, Bb, C

that makes me know there's a bod-y some-where.

Chords: Bb, C

D. S. $\frac{3}{4}$ (lyric 2) al Coda *Coda* *Repeat and fade*

ba-by, burn!"

Chords: G, Cm7, C/E, Dm7, Bb

(Dis-co in-fer-no!) "Burn, ba-by, burn!" (Burn that moth-er down!) "Burn,

Chords: F/A, Gm7, C, F

SALSATION

Moderate Salsa beat

by DAVID SHIRE

No chord

First system of piano accompaniment. Treble and bass staves in 4/4 time, key of B-flat major. The melody in the treble staff starts with a half note B-flat, followed by eighth notes. The bass staff provides a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

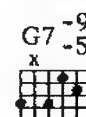
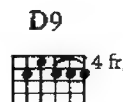
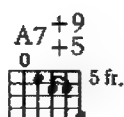
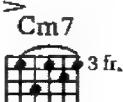
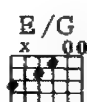
Second system of piano accompaniment. Continues the melodic and rhythmic patterns from the first system.

Third system of piano accompaniment. The treble staff features a series of chords, with a forte (*f*) dynamic marking. The bass staff continues the eighth-note accompaniment.

Fourth system of piano accompaniment. The treble staff continues with chords, and the bass staff features a more active eighth-note line. A crescendo (*cresc.*) marking is present.

Fifth system of piano accompaniment. The treble staff continues with chords, and the bass staff features a more active eighth-note line. A crescendo (*cresc.*) marking is present.

Sixth system of piano accompaniment. The treble staff continues with chords, and the bass staff features a more active eighth-note line. A forte (*ff*) dynamic marking is present. The system concludes with a section marked "2nd time: Trumpet ad lib solo".



Cm7 3 fr. A7⁺⁹₋₅ 5 fr. D9 4 fr. G7⁻⁹₋₅ Cm7 3 fr. A7⁻⁹₋₅ 3 fr.





D7⁺⁹₋₅ 4 fr. G13⁻⁹₋₅ 0 Cm7 3 fr. A7⁻⁹₋₅ 3 fr. D7⁺⁹₋₅ 4 fr. G13⁻⁹₋₅ 0


Cm7 3 fr. Cm/Bb 4 fr. D7/A 5 fr. Db7/Ab 4 fr. Cm7 3 fr. Cm/Bb 4 fr.

D7/A 5 fr. Db7/Ab 4 fr. Cm7 3 fr. Cm/Bb 4 fr. D7/A 5 fr. Db7/Ab 4 fr.

Cm/G 3 fr. Ab/Gb Gsus4 Ab sus4/G

(end Trumpet solo)

Asus4/G  Bbsus4/G  Gsus4  Absus4/G 



Asus4/G  Bbsus4/G  Gsus4  Absus4/G 

cresc.



Asus4/G  Bbsus4/G  Bbsus4/G  3 fr.

ff



N.C. 1.

mf



2.

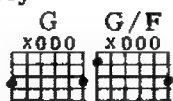
fff

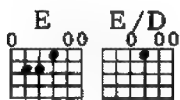
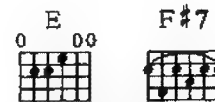
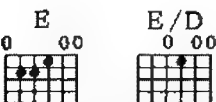


CALYPSO BREAKDOWN

by WILLIAM EATON

Moderately



Chord diagrams for guitar (actual sound) are shown above the staff:

- A/B (x 0)
- E (0 00)
- F#7
- A/B (x 0)
- E (0 00)

Chord diagrams for guitar (actual sound) are shown above the staff:

- F#7
- A (0)
- A/B (x 0)
- B/A (0)
- G#m7 (4 fr.)
- E (0 00)
- F#7

1. Chord diagrams for guitar (actual sound) are shown above the staff:

- A/B (x 0)
- E (0 00)
- F#7

2. Chord diagrams for guitar (actual sound) are shown above the staff:

- A/B (x 0)

Chord diagrams for guitar (actual sound) are shown above the staff:

- G (x 000)
- G/F (x000)

G G/F

x000 x000

E E/D

0 00 0 00

E E/D

0 00 0 00

Chord diagrams: G (x000), Am7 (0000), G7/B (x0), C (00), A (00), Bm7 (0000), A7/C# (x020), D (0000).

Chord diagrams: G (x000), Am7 (0000), G7/B (x0), C (00), G (x000), G7/B (x0), C (00), C#07 (3 fr.).

Chord diagrams: G/D (0000), Em7 (0000), Am7 (0000), D7 (0000), No chord, Am7 (0000), Em7 (0000).

Chord diagrams: Am7 (0000), Em7 (0000), N.C., Am7 (0000), Em7 (0000).

Chord diagrams: N.C., F (0000), F# (0000), G (x000), G/F (x000).

MANHATTAN SKYLINE

by DAVID SHIRE

Medium Disco beat

A9sus4



Bb/A



Am7



First system of music notation. Treble and bass staves. Dynamics: *p* *cresc.*

Eb9



Dm



Second system of music notation. Treble and bass staves. Dynamics: *ff*, *mf*.

Dm(maj7)



Dm7



Third system of music notation. Treble and bass staves.

G13



Dm



Fourth system of music notation. Treble and bass staves.


Dm(maj7)




Dm7





Fifth system of music notation. Treble and bass staves.


G13  00


Bbmaj9  0


mp cresc.





Am9  5 fr.

Gm9  3 fr.





Ebmaj7(13)  3 fr.


Dmaj7  0


Am7/D  00 0

mf





Dmaj7  0


Am7/D  00 0


Dbmaj9  3 fr.

mp cresc.



Cm7  3 fr.

Bbm9  6 fr.



Gm7-5



C9sus4



Db6/C



mp *cresc.*

D6/C



Cm7



Fmaj7



f

Dm7



Bbmaj7



Am7



Gm7



Eb/C



Db/C



Eb/C



Db/C



Eb/C

No chord
(C bass)

Fmaj7



Dm7



Bbmaj7

Am7

Gm7

3 fr.

Am7

Bbm7

Cm7

3 fr.



1.

Dbmaj7

Cm7

Fmaj9

4 fr.

3 fr.

7 fr.

*dim.*

Emaj9

Ebma9

2.

Dbmaj7



3 fr.

5 fr.

4 fr.



Fmaj7

Repeat and fade

Dm7

*Sva throughout**Legato**Counter melody (enter 2nd time)**Repeat and fade*

Bbmaj7



Am7



First system of musical notation, featuring a treble staff with a melody and a grand staff (treble and bass) with accompaniment. The key signature has two flats (Bb and Eb).

Gm7



3 fr.

Eb/C Db/C Eb/C Db/C Eb/C

(N.C.
(Cbass)

Fmaj7



Second system of musical notation, continuing the melody and accompaniment. It includes triplets in the bass line.

Dm7



Third system of musical notation, continuing the melody and accompaniment.

Bbmaj7



Am7



Gm7



3 fr.

Am7



Bbm7



Cm7



3 fr.

Dbmaj7



4 fr.

Cm7



3 fr.

Fourth system of musical notation, concluding the piece with a final cadence.

JIVE TALKIN'

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB

Moderately, with a strong beat

Tacet

It's just your jive talk - in', you're

tell - in' me lies, — yeah; jive talk - in', you wear a dis - guise. —

Jive talk - in', so mis - un - der - stood, — yeah; jive talk - in', you're

Bb C G F

real - ly no good. — Oh, my child, — you'll nev - er know —
 Oh, my love, — you are so good, —

E Am G F

just what you mean to me. — Oh, my child, —
 treat - ing me so cruel. — There you go — with your

C Bb F G

you got so much; — you're gon - na take a - way — my en - er - gy with all your
 fan - cy lies, — leav - in' me, look - in' like — a dumb - struck fool with all your

C

jive talk - in', you're tell - in' me lies, — yeah. Good lov - in', still
 jive talk - in', you're tell - in' me lies, — yeah. Jive talk - in', you

gets in my eyes. — wear a dis - guise. — No - bod - y be - lieves what you say; — it's just your
 Jive talk - in', so mis - un - der - stood, — yeah;

jive talk - in' that gets in the way. — Love talk - in' is
 jive talk - in' you just ain't no good. —

all ver - y fine, — yeah; jive talk - in' just is - n't a crime. — And if there's

some - bod - y you'll love till you die, — then all that jive talk - in' just

Bb C

No chord

gets in your eye.

Do be lu bu loop do be lu bu loop

do do do do doot doot, do be lu bu loop do be lu bu loop

Repeat and fade

C

do doot. do. Live talk in'.

Repeat and fade

IF I CAN'T HAVE YOU

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB

Medium Rock beat

Chord diagrams: Cm (3 fr.), Dm, Gm (3 fr.), Dm, C, Dm, Eb, Bb, F, Bbm/F, F, C/F.

Don't know

why — I'm sur - viv - ing ev - 'ry lone - ly day, — when there's got —

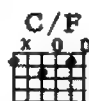
The musical score is written for guitar and piano. The guitar part is in 4/4 time with a key signature of one flat (Bb). It features a 'Medium Rock beat' and includes several triplet markings (3). The piano part provides harmonic support with chords and melodic lines. The lyrics are: 'Don't know', 'why — I'm sur - viv - ing ev - 'ry lone - ly day, — when there's got —'. Chord diagrams are provided for various chords: Cm (3 fr.), Dm, Gm (3 fr.), Dm, C, Dm, Eb, Bb, F, Bbm/F, F, and C/F.



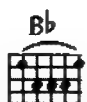
— to be no chance — for me. My life would end. — And it



just don't mat-ter how I cry, — my tears — of love are a waste —





— of time. If I turn — a - way, — am I strong — e-nough to see it through?



Go cra - zy is what I will do — if I can't have you.

Dm  **C** 



I don't want _____ no - bod - y, ba - by, if I

Am  **Dm** 

can't have you, ah, _____ ah, _____ if I

C 

can't have you. I don't want _____ no - bod - y, ba - by, if I



Am  **Dm** 

can't have you, ah, _____ ah, _____ Can't let









go, — and it does-n't mat-ter how I try. — I gave —

— it all so eas - i - ly to you, — my love, to dreams —

— that nev-er will come true, — Am I strong — e-nough to see it through? —





— Go cra - zy is what I will do — if I can't have you.

D. S. $\frac{3}{4}$ and fade

YOU SHOULD BE DANCING

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB

Moderately, with a beat

Tacet



My ba - by moves at mid - night, goes she
juic - y and she's trou - ble,

right on till the dawn; gets it to me good; my wom - an takes me high - er,
my wom - an gives me pow - er,

my wom - an keeps me warm. goes right down to my blood. What you

Cm 3 fr. Cm(maj7) 3 fr. Cm7 3 fr. Cm(maj7) 3 fr.

do - in' on your back, aah, what you

Cm 3 fr. Cm(maj7) 3 fr. Cm7 3 fr. Cm(maj7) 3 fr. Gm 3 fr.

do-in' on your back, aah? You should be danc - in', yeah

1.

danc - in', yeah. She's

2. Cm 3 fr. Cm(maj7) 3 fr.

What you do - in' on your back,

Cm7 3 fr. Cm(maj7) 3 fr. Cm 3 fr. Cm(maj7) 3 fr.

what you do - in' on your back,

Cm7 3 fr. Cm(maj7) 3 fr. Gm 3 fr.

aah? You should be danc - in', yeah,

To Coda ♪

danc - in', yeah.

Gm 3 fr.

Am 0 0

Gm 3 fr.

Am 0 0

Gm 3 fr.

D. S. $\frac{3}{4}$
(lyric 1-no repeats)
al Coda $\frac{3}{4}$

My

Coda

The musical score is written for guitar and voice. It begins with a Gm 3 fr. chord diagram. The first system shows a vocal line with a whole note and a guitar accompaniment with eighth notes. The second system features a vocal line with a whole note and a guitar accompaniment with eighth notes. The third system has a vocal line with a whole note and a guitar accompaniment with eighth notes. The fourth system includes a vocal line with a whole note and a guitar accompaniment with eighth notes. The piece concludes with a Coda section. The lyrics 'My' and 'D. S. 3/4 (lyric 1-no repeats) al Coda 3/4' are written above the final system.

BOOGIE SHOES

Words and Music by
H. W. CASEY and RICHARD FINCH

Medium tempo, with a beat

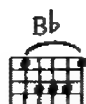
B \flat

mf

Girl, to be with you is my fa-v'rite thing,
I want to do it till the sun comes up,

yeah, oh yeah, uh - huh. And I can't wait till I
uh - huh. I want to do it till

E \flat 7



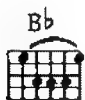
see you a - gain, — yeah yeah — uh - huh. }
I can't get e - nough, — yeah yeah — uh - huh. }



I want to put on my-my-my-my-my boo-gie shoes, — just to boo-gie with



you, yeah. I want to put on my-my-my-my-my boo - gie



1.

2.

shoes, — just to boo-gie with you, uh - huh. you.

B \flat

The first system of music is a piano introduction. It begins with a guitar chord diagram for B-flat (Bb) in the top left corner. The music is written for piano (p) on a grand staff (treble and bass clefs). The melody in the right hand consists of eighth and quarter notes, while the left hand plays a steady eighth-note bass line. The key signature has two flats (Bb and Eb).

E \flat 7

B \flat

The second system continues the piano introduction. It features two guitar chord diagrams: E-flat 7 (Eb7) and B-flat (Bb). The musical notation follows the same pattern as the first system, with a melody in the right hand and a bass line in the left hand. The key signature remains two flats.

F

E \flat 7

I want to put on my - my - my - my - my boo - gie


The third system marks the beginning of the vocal melody. It includes guitar chord diagrams for F and E-flat 7 (Eb7). The lyrics "I want to put on my - my - my - my - my boo - gie" are written below the vocal line. The piano accompaniment continues with a steady bass line.

B \flat

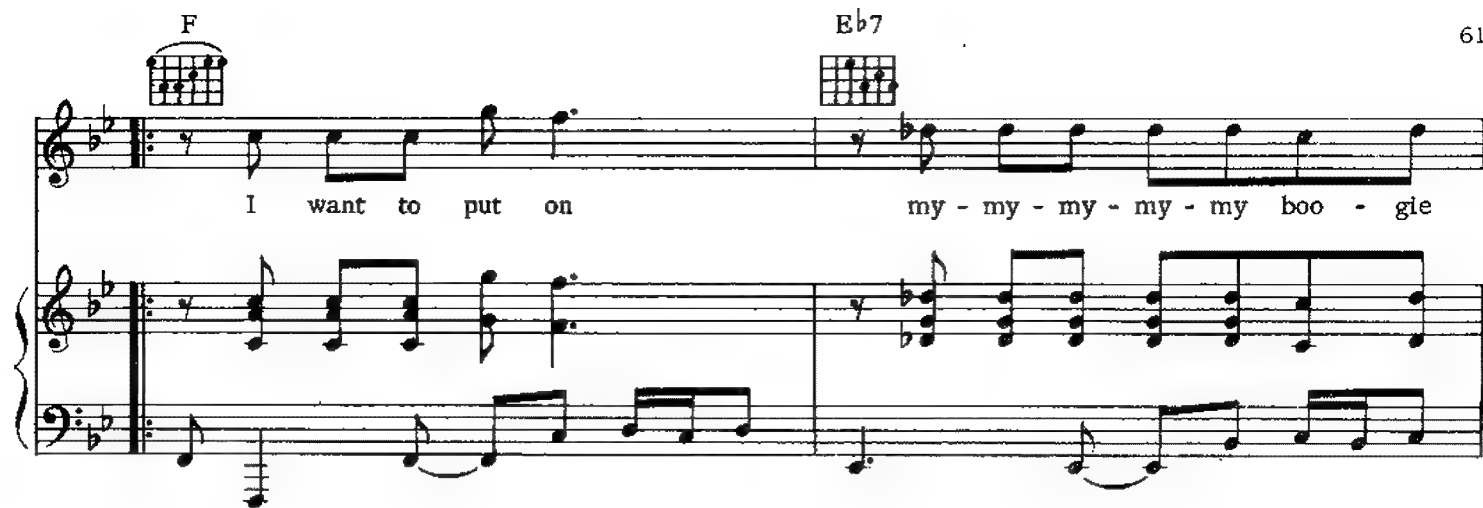
shoes, - just to boo-gie with you, yeah.

The fourth system concludes the vocal phrase. It features a B-flat (Bb) guitar chord diagram. The lyrics "shoes, - just to boo-gie with you, yeah." are written below the vocal line. The piano accompaniment includes a long sustained chord in the right hand and a final bass line in the left hand.

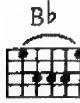
F Eb7



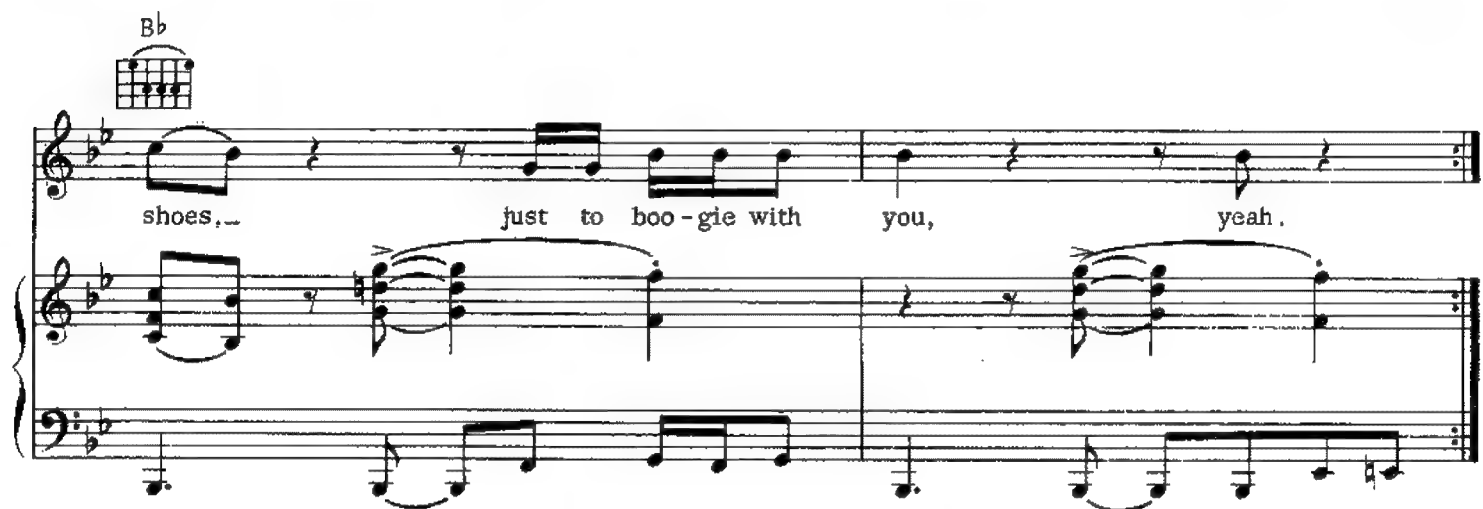
I want to put on my - my - my - my - my boo - gie




Bb



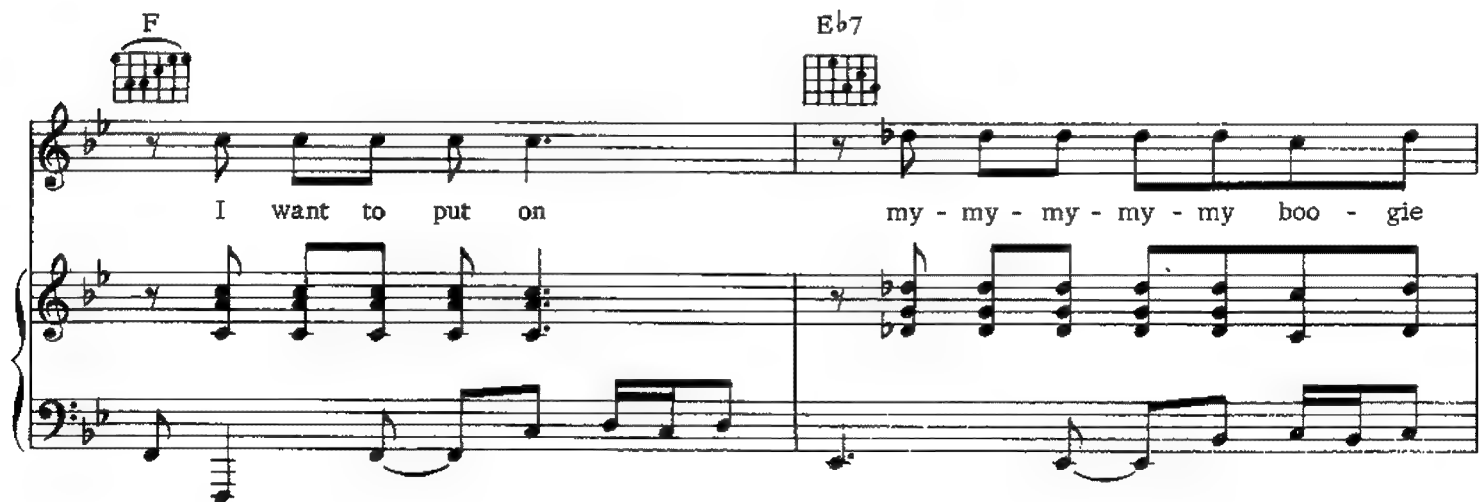
shoes, just to boo-gie with you, yeah.




F Eb7



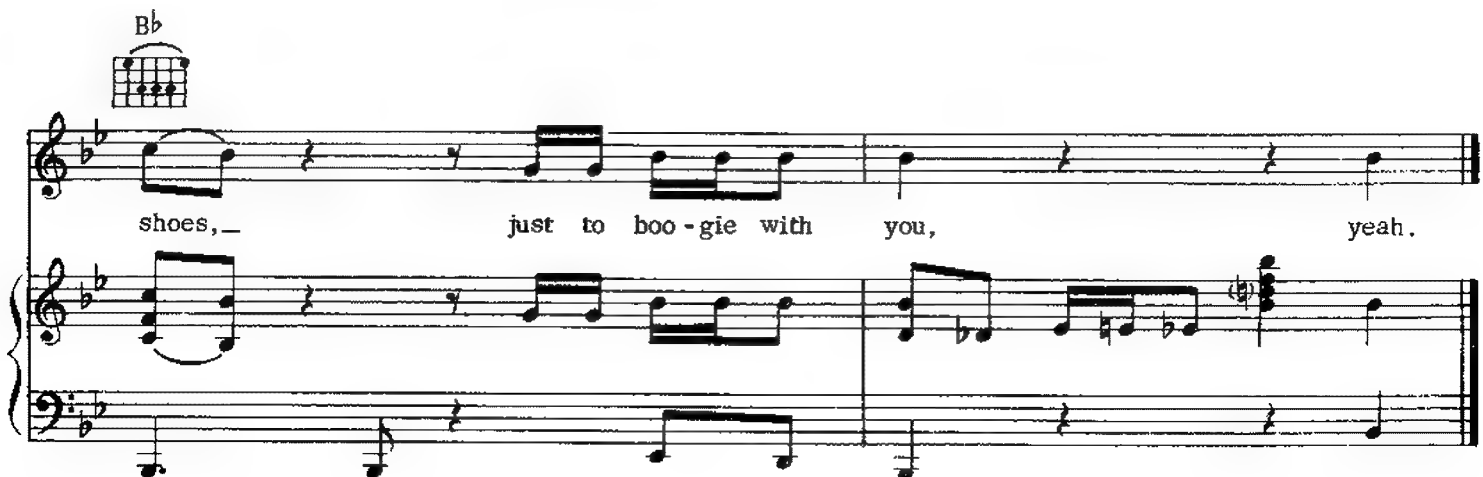
I want to put on my - my - my - my - my boo - gie



Bb



shoes, just to boo-gie with you, yeah.



OPEN SESAME

Words and Music by
RONALD BELL and KOOL & THE GANG

Moderate Disco beat

No chord

Ah ah ah ah ah ah ah ah ah ah Ah ah

mf

ah ah ah ah ah ah ah ah ah ah ah ah

Dmaj7/E 7 fr. E7 7 fr. Dmaj7/E 7 fr.

Ger down with the feel - ing.

Diagram 1: E7 (7 fr.)

Diagram 2: Dmaj7/E (7 fr.)

Diagram 3: E7 (7 fr.)

Diagram 4: Dmaj7/E (7 fr.)

Diagram 5: E7 (7 fr.)

Diagram 6: Dmaj7 (7 fr.)

Diagram 7: E7 (7 fr.)

Diagram 8: Dmaj7/E (7 fr.)

Diagram 9: E7 (7 fr.)

Dmaj7/E



E7



Am7/D



D9



O - pen Ses - a - me your

F#m7/B



B7



Bb7



A7



Ab7



G9



mind,

mind.

O - pen up your mind.

Gb7



F9



Dmaj7/E



7 fr. E7 7 fr. Dmaj7/E 7 fr. E7 7 fr.

Get down with the feel - ing. Get down with the feel -

ing.

7 fr. Dmaj7/E 7 fr. E7 7 fr. Dmaj7/E 7 fr.

Get down _____ with the

7 fr. E7 7 fr. Dmaj7/E 7 fr. E7 7 fr.

feel - ing.

Detailed description: This is a musical score for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three sharps (F#, C#, G#). The guitar part is indicated by chord diagrams with '7 fr.' (seven frets) and specific chord names: E7 and Dmaj7/E. The lyrics are: 'Get down with the feel - ing. Get down with the feel - ing. Get down _____ with the feel - ing.' The piano accompaniment features a steady eighth-note bass line and more complex chordal textures in the right hand.

Dmaj7/E



E7



The first system of musical notation. The top staff is a single treble clef line with a whole rest. The piano accompaniment consists of two staves (treble and bass clef) in D major. The right hand plays a descending eighth-note melody, and the left hand plays a steady eighth-note bass line.

Dmaj7/E



E7



The second system of musical notation. The top staff is a single treble clef line with a whole rest. The piano accompaniment continues with the same eighth-note patterns in the right and left hands.

Am7/D



D9



The third system of musical notation. The top staff contains the vocal melody with the lyrics "O - pen Ses - a - me your". The piano accompaniment continues with the same eighth-note patterns in the right and left hands.

F#m7/B



mind.

The fourth system of musical notation. The top staff features a long, sustained note in the vocal melody, with the word "mind." written below it. The piano accompaniment continues with the same eighth-note patterns in the right and left hands.

Em 000 D# 00 G/D 000 C#m7-5 x000 Em 000 D# 00

Doo doo doo doo doo doo doo doo. Doo doo

G/D 000 C#m7-5 x000 Em 000 D# 00 G/D 000 C#m7-5 x000

doo doo doo. Doo doo. Doo doo.

Em 000 D# 00 G/D 000 C#m7-5 x000 C 00

Oo.

F#m7/B

Dmaj7/E



7 fr.

E7



7 fr.

Dmaj7/E



7 fr.

Musical notation for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note G#4 in the second measure, and a half note F#4 in the third measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a triplet of eighth notes in the second measure.

E7



7 fr.

Dmaj7/E



7 fr.

E7



7 fr.

Musical notation for the second system. The vocal line has a whole rest in the first measure, followed by a half note G#4 in the second measure, and a half note F#4 in the third measure. The piano accompaniment continues with a steady eighth-note bass line and a complex right-hand melody.

Dmaj7/E



7 fr.

E7



7 fr.

Am7/D



5 fr.

Musical notation for the third system. The vocal line has a whole rest in the first measure, followed by a half note G#4 in the second measure, and a half note F#4 in the third measure. The piano accompaniment continues with a steady eighth-note bass line and a complex right-hand melody.

O - pen

D9



4 fr.

F#m7/B



Musical notation for the fourth system. The vocal line has a whole rest in the first measure, followed by a half note G#4 in the second measure, and a half note F#4 in the third measure. The piano accompaniment continues with a steady eighth-note bass line and a complex right-hand melody.

Ses - a - me your

mind.

D. C. and fade

MORE THAN A WOMAN

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB

Medium Disco beat

Dbmaj7



Bb/C



Oh, _____

mf

Fmaj7



Girl, I've known you ver - y well. I've seen you grow - in' ev - 'ry day. I nev -
There are sto - ries old and true of peo - ple so in love like you and me,

Bb/C



er real - ly looked be - fore, but now you take my breath a - way.
and I can see my - self let his - to - ry re - peat it - self. Re -

Fmaj7



Sud - den - ly you're in my life, part of ev - 'ry - thing I do. You
flect - ing how I feel for you, think - in' 'bout those peo - ple then, I

Bb/C



got me work - ing day and night just tryin' to keep a hold on you.
know that in a thou - sand years I'd fall in love with you a - gain.

Ab

4 fr.

Bb

Ebmaj7

Cm

3 fr.

Here in your arms I found my par - a - dise,
This is the on - ly way that we should fly.

Ab

4 fr.

Bb

Gm

3 fr.

my on - ly chance for hap - pi - ness.
This is the on - ly way to go.

Ab 4 fr. Bb Ebmaj7 Cm 3 fr.

And if _ I lose_ you now, _ I think I would die. _ } Oh,
 And if _ I lose_ your love, _ I know I would die. _ }

Dbmaj7 4 fr.

say you'll al - ways be _ my ba - by. We can make it shine. _

Bb/C

We can take for-ev - er just a min-ute at _ a time. _ Oh. _

Dbmaj7 4 fr. Ab 4 fr.

More than a wom - an. More than a wom-an to me. _

Bbm

Dbmaj7 4 fr.

More than a wom - an.

Ab 4 fr.

Bbm

Dbmaj7 4 fr.

More than a wom-an to me. _____

Bb/C

Repeat and fade
Dbmaj7 4 fr.

Oh. _____ More than a wom - an.

Repeat and fade

Ab 4 fr.

Bbm

More than a wom-an to me. _____

K-JEE

by CHARLES HEARNDON

Moderate Disco beat

First system of musical notation (Measures 1-4). Chord diagrams are shown above the staff:

- Measure 1: Bbm9 6 fr.
- Measure 2: Cm9 8 fr.
- Measure 3: F13 8 fr.
- Measure 4: Bbm9 6 fr.

The notation includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The bass line is marked *mp* (mezzo-piano).

Second system of musical notation (Measures 5-8). Chord diagrams are shown above the staff:

- Measure 5: Cm9 8 fr.
- Measure 6: F13 8 fr.
- Measure 7: Bbm9 6 fr.
- Measure 8: Cm9 8 fr.

The notation includes a treble clef, a key signature of three flats, and a 4/4 time signature. The bass line is marked *mf* (mezzo-forte).

Third system of musical notation (Measures 9-12). Chord diagrams are shown above the staff:

- Measure 9: Bbm9 6 fr.
- Measure 10: Cm9 8 fr.
- Measure 11: Bbm9 6 fr.
- Measure 12: Cm9 8 fr.

The notation includes a treble clef, a key signature of three flats, and a 4/4 time signature.

Fourth system of musical notation (Measures 13-16). Chord diagrams are shown above the staff:

- Measure 13: Bbm9 6 fr.
- Measure 14: Cm9 8 fr.
- Measure 15: Bbm9 6 fr.
- Measure 16: Cm9 8 fr.

The notation includes a treble clef, a key signature of three flats, and a 4/4 time signature.

First system of musical notation (treble and bass staves). Chord diagrams are shown above the staff:

- $E\flat m7$ 6 fr.
- $Cm7$ 3 fr.
- $E\flat m7$ 6 fr.

Second system of musical notation (treble and bass staves). Chord diagrams are shown above the staff:

- $Cm7$ 3 fr.
- $E\flat m7$ 6 fr.
- $Fm7$ 8 fr.
- $G\flat maj7$ 9 fr.

Third system of musical notation (treble and bass staves). Chord diagrams are shown above the staff:

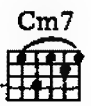


- $Cm7$ 3 fr.
- $F7+9$ 7 fr.
- $B\flat m7$
- $Cm7$ 3 fr.


Fourth system of musical notation (treble and bass staves). Chord diagrams are shown above the staff:

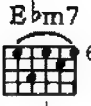


- $B\flat m7$
- $Cm7$ 3 fr.
- $B\flat m7$
- $Cm7$ 3 fr.


Fifth system of musical notation (treble and bass staves). Chord diagrams are shown above the staff:




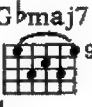
- $B\flat m7$
- $Cm7$ 3 fr.
- $B\flat m7$


 3 fr.
 
 3 fr.









 6 fr.
  3 fr.
  6 fr.



 3 fr.
  6 fr.
  8 fr.
  9 fr.



1.  3 fr.  7 fr.
 2.  3 fr.  7 fr.  6 fr.



Repeat and fade

 8 fr.
  6 fr.
  8 fr.



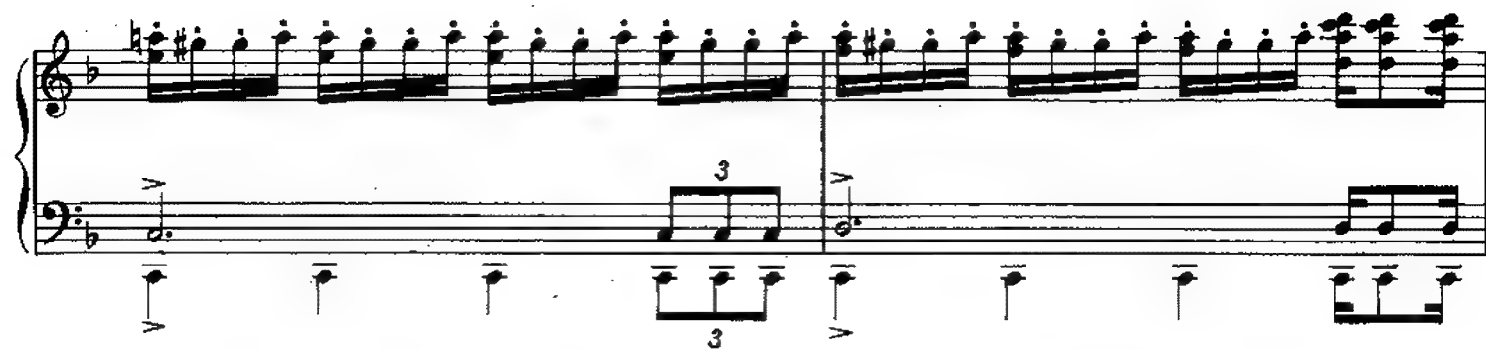
NIGHT ON DISCO MOUNTAIN

81

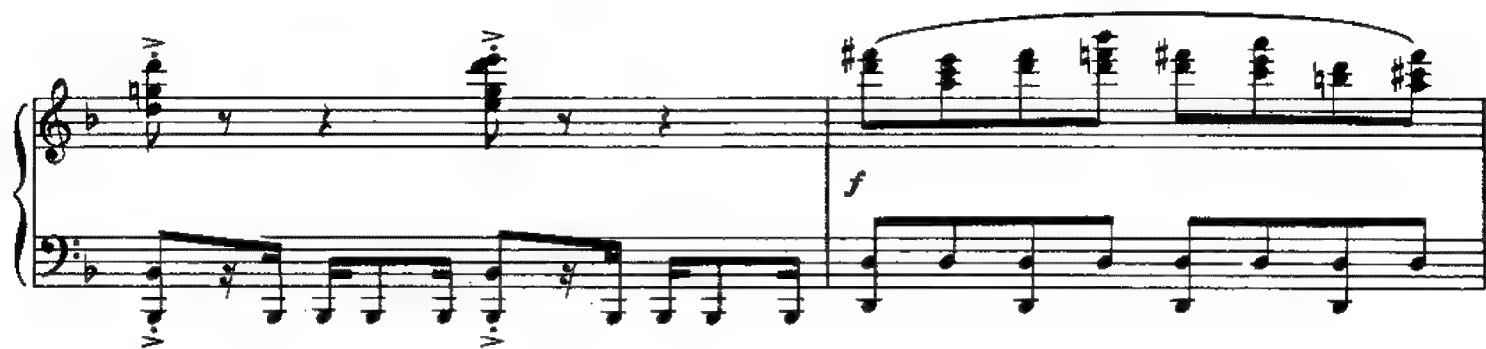
Arranged and Adapted by
DAVID SHIRE
from "Night on Bald Mountain"
by MODEST MUSSORGSKY

Medium Disco beat

The musical score is written for piano in 4/4 time, featuring a medium disco beat. It consists of five systems of staves. The first system begins with a treble clef staff containing a melody of eighth notes with a 'mp' (mezzo-piano) dynamic marking, and a bass clef staff with a simple accompaniment. The second and third systems feature a more complex texture with a treble staff containing a melody of eighth notes and a bass staff with a more active accompaniment. The fourth system continues this texture, with a treble staff containing a melody of eighth notes and a bass staff with a more active accompaniment. The fifth system concludes the piece with a treble staff containing a melody of eighth notes and a bass staff with a more active accompaniment. The score includes various musical notations such as dynamics (mp, f, cresc.), articulation (accents), and phrasing (slurs).



First system of musical notation. The treble clef staff contains a continuous sequence of eighth-note chords. The bass clef staff features a melodic line with a triplet of eighth notes in the second measure, marked with a '3' above and below the notes.



Second system of musical notation. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff contains a continuous eighth-note melody. A dynamic marking of *f* (forte) is present in the second measure of the bass staff.



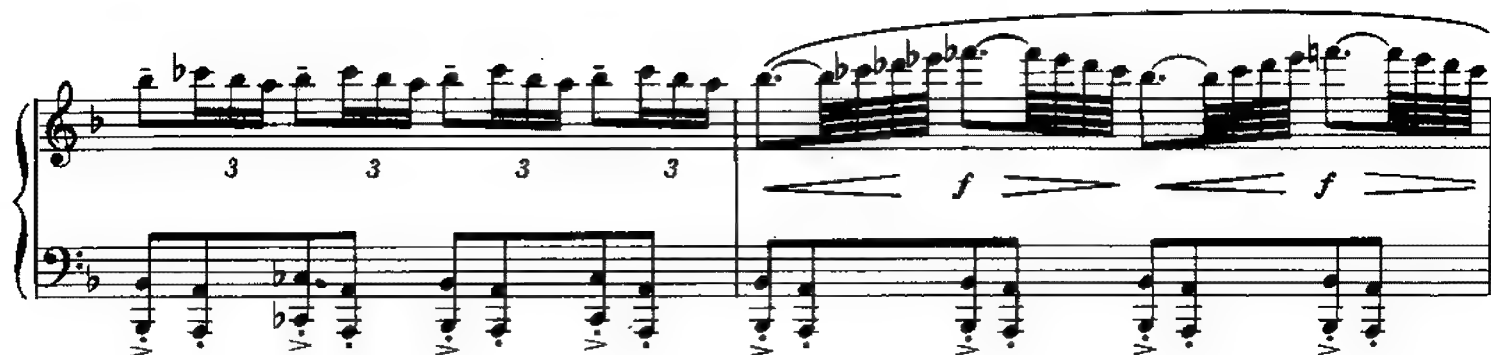
Third system of musical notation. The treble clef staff features a melodic line with a fermata over the final measure. The bass clef staff contains a continuous eighth-note melody. A dynamic marking of *mf* (mezzo-forte) is present in the second measure of the bass staff.



Fourth system of musical notation. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff contains a continuous eighth-note melody. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present in the first and second measures of the bass staff, respectively. A *mf* (mezzo-forte) marking appears in the third measure of the treble staff.



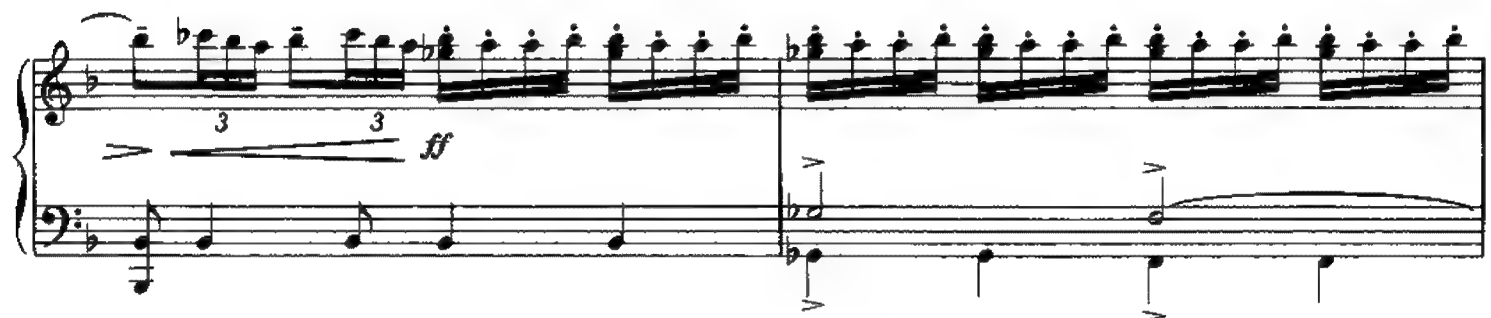
Fifth system of musical notation. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff contains a continuous eighth-note melody. A dynamic marking of *mp* (mezzo-piano) is present in the second measure of the bass staff. The final measure of the bass staff features a triplet of eighth notes, marked with a '3' above and below the notes.



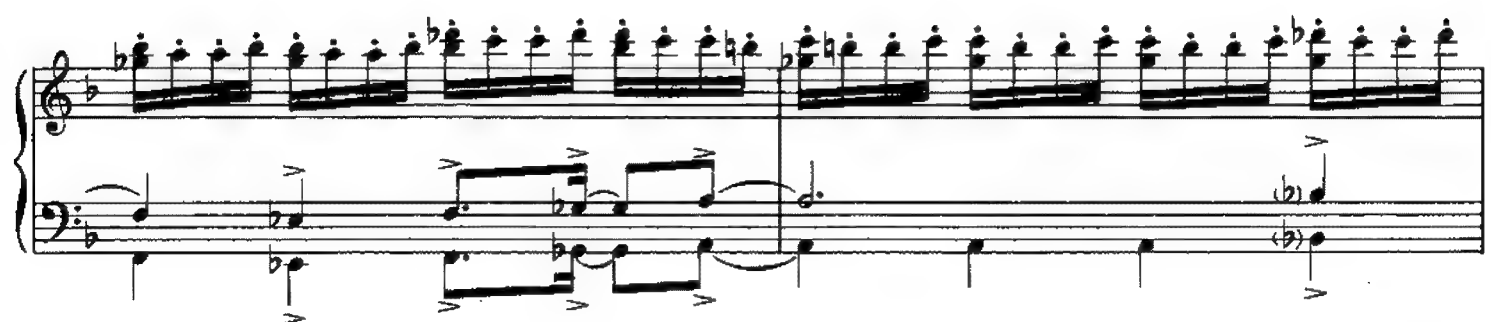
First system of musical notation. The treble clef staff features a series of eighth-note triplets, with the first four groups marked with a '3' below them. The right hand then plays a series of sixteenth-note triplets, with the first four groups marked with a '3' below them. The bass clef staff plays a series of eighth-note triplets, with the first four groups marked with a '3' below them. The right hand has a dynamic marking of *f* (forte) and a crescendo hairpin.



Second system of musical notation. The treble clef staff features a series of eighth-note triplets, with the first four groups marked with a '3' below them. The right hand then plays a series of sixteenth-note triplets, with the first four groups marked with a '3' below them. The bass clef staff plays a series of eighth-note triplets, with the first four groups marked with a '3' below them. The right hand has a dynamic marking of *f* (forte) and a crescendo hairpin.



Third system of musical notation. The treble clef staff features a series of eighth-note triplets, with the first two groups marked with a '3' below them. The right hand then plays a series of sixteenth-note triplets, with the first two groups marked with a '3' below them. The bass clef staff plays a series of eighth-note triplets, with the first two groups marked with a '3' below them. The right hand has a dynamic marking of *ff* (fortissimo) and a crescendo hairpin.

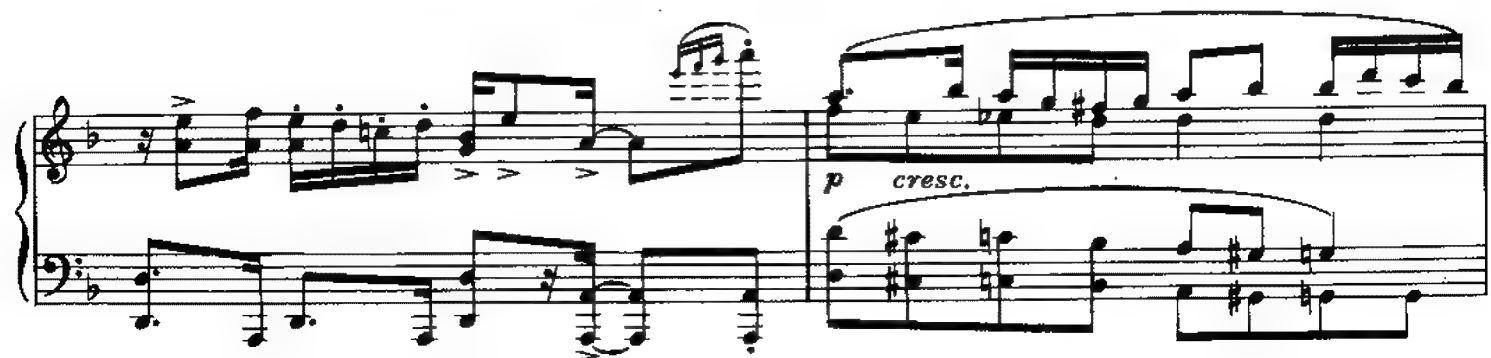


Fourth system of musical notation. The treble clef staff features a series of eighth-note triplets, with the first two groups marked with a '3' below them. The right hand then plays a series of sixteenth-note triplets, with the first two groups marked with a '3' below them. The bass clef staff plays a series of eighth-note triplets, with the first two groups marked with a '3' below them. The right hand has a dynamic marking of *f* (forte) and a crescendo hairpin.



Fifth system of musical notation. The treble clef staff features a series of eighth-note triplets, with the first two groups marked with a '3' below them. The right hand then plays a series of sixteenth-note triplets, with the first two groups marked with a '3' below them. The bass clef staff plays a series of eighth-note triplets, with the first two groups marked with a '3' below them. The right hand has a dynamic marking of *f* (forte) and a crescendo hairpin.







First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff has a more rhythmic accompaniment with eighth notes. A dynamic marking *mf cresc.* is placed above the bass staff in the second measure.



Second system of musical notation. The treble staff continues the melodic development with various articulations like accents and slurs. The bass staff maintains a steady eighth-note accompaniment.



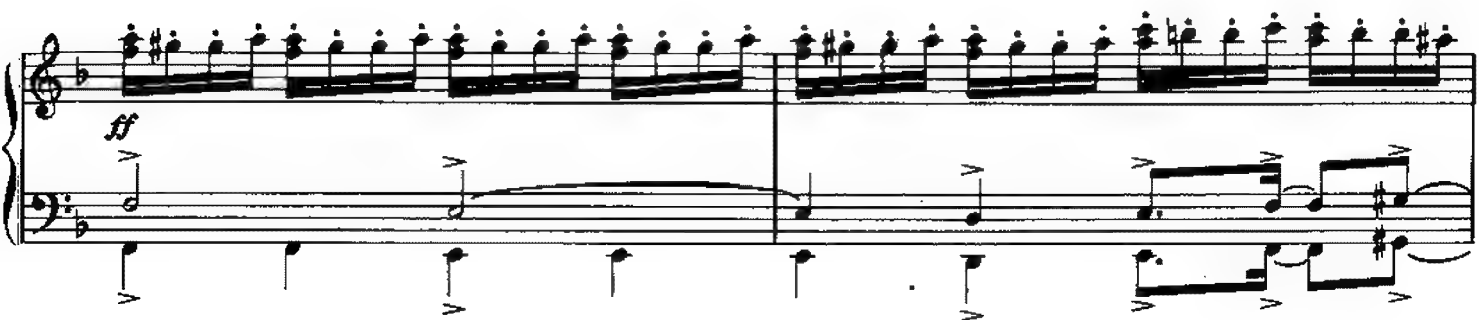
Third system of musical notation. The treble staff shows more complex rhythmic patterns with slurs and accents. The bass staff continues with eighth notes, featuring some rests.



Fourth system of musical notation. The treble staff has a fast-moving melodic line. The bass staff has a long, sustained note in the second measure, marked with a forte *ff* dynamic.



Fifth system of musical notation. The treble staff continues with a fast melodic line. The bass staff features a triplet of eighth notes in the first measure, followed by a long, sustained note in the second measure.

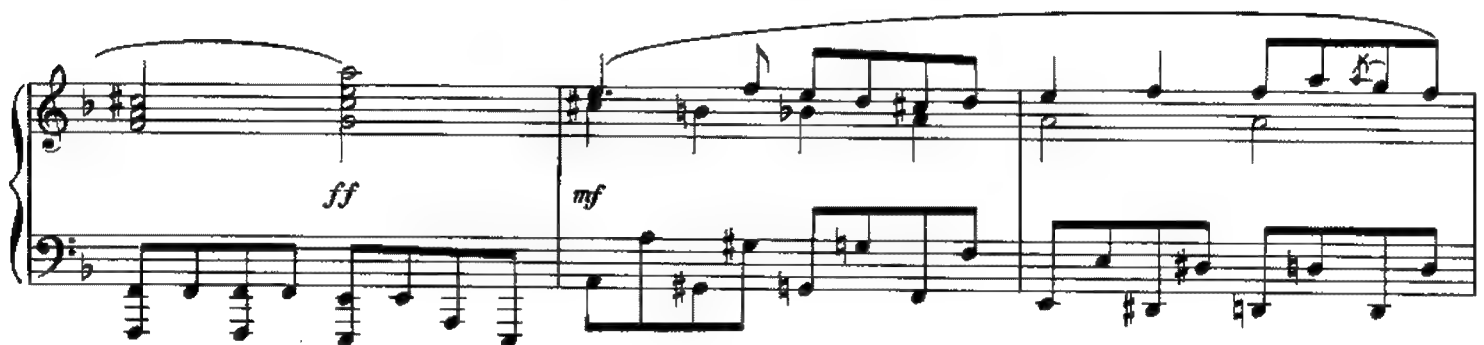


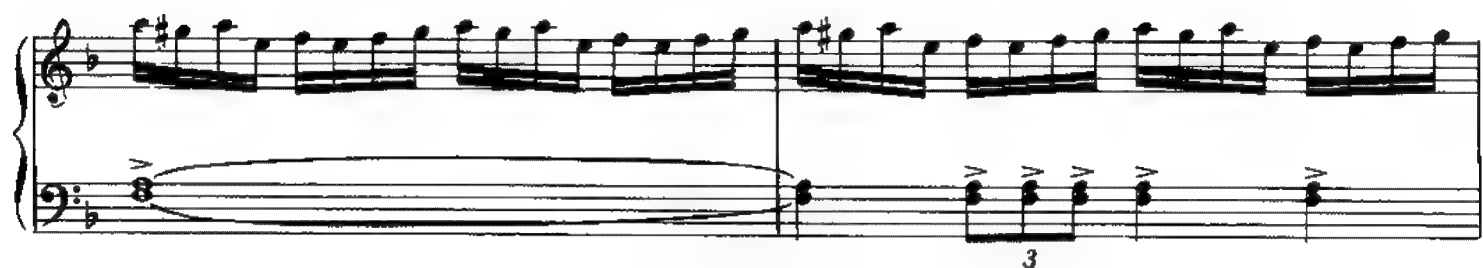
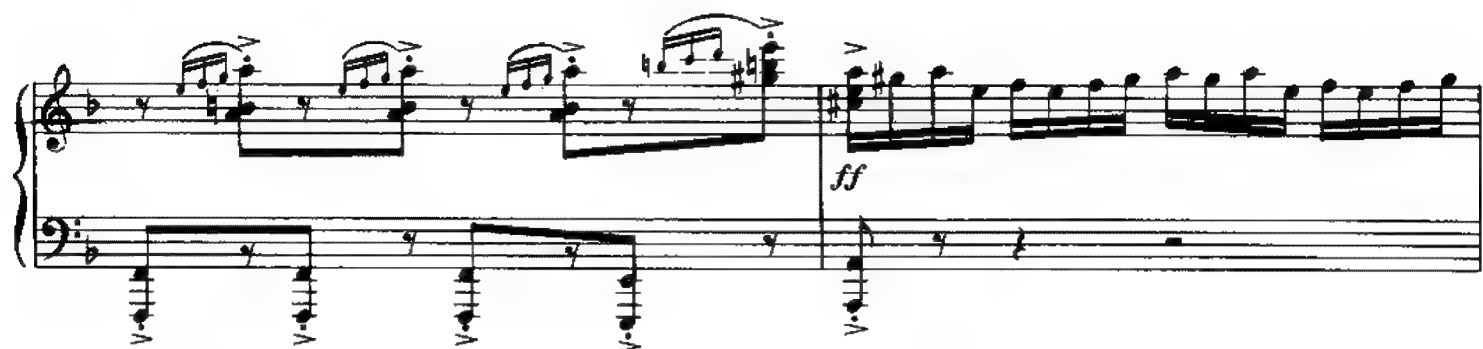
This page of musical notation, numbered 88, consists of five systems of staves. The notation is written for piano and includes complex chords, arpeggios, and a steady bass line.

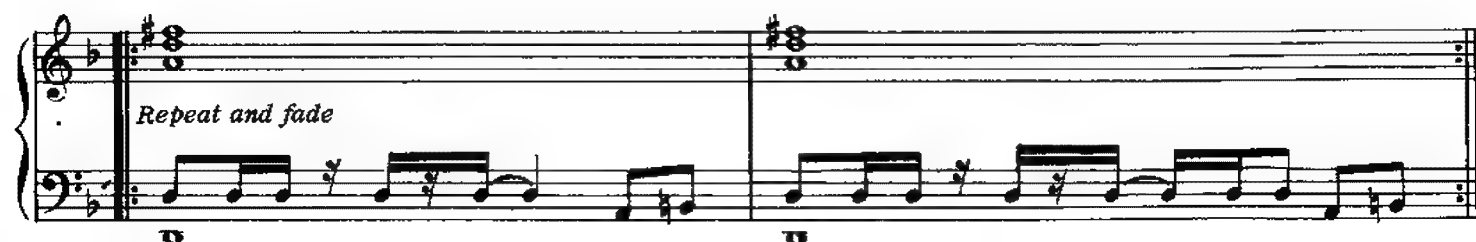
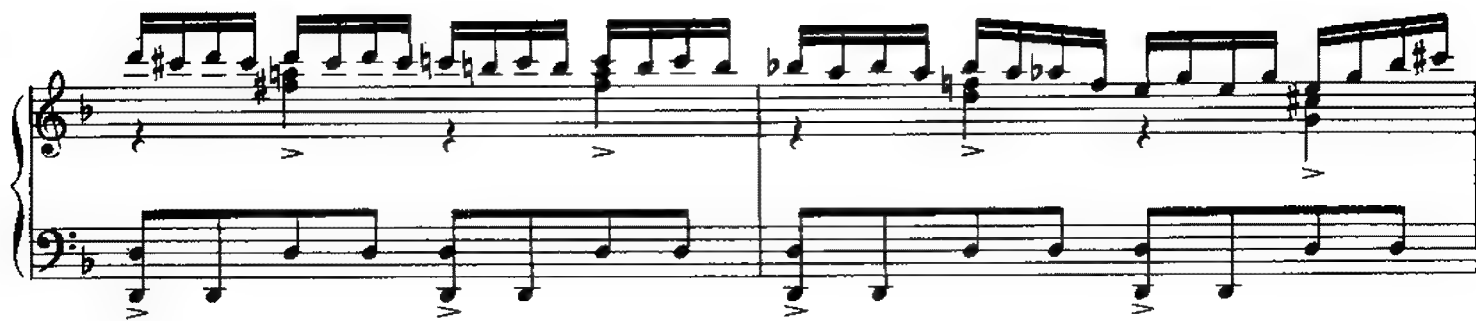
The first system shows a treble staff with a complex chordal texture and a bass staff with a steady eighth-note pattern. The second system continues this texture, with the treble staff featuring more complex chordal structures and the bass staff maintaining the eighth-note pattern. The third system introduces a melodic line in the treble staff, while the bass staff continues the eighth-note pattern. The fourth and fifth systems further develop the melodic line in the treble staff, with the bass staff maintaining the eighth-note pattern.

Key features of the notation include:

- Complex chords and arpeggios in the treble staff.
- A steady eighth-note pattern in the bass staff.
- Use of dynamic markings such as *f* (forte) and *z* (zest).
- Use of articulation marks such as *v* (accents) and *z* (zest).
- Use of phrasing slurs to indicate musical phrases.
- Use of fingering numbers (1, 2, 3) to indicate fingerings.



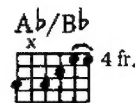
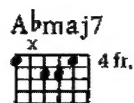
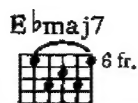




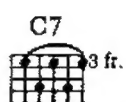
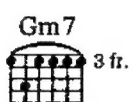
HOW DEEP IS YOUR LOVE

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB

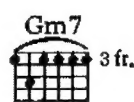
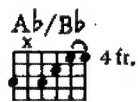
Moderately




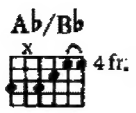
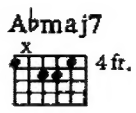
I know your




eyes in the morn - ing sun, — I feel you touch — me in the pour - ing rain, —
I be - lieve in you, — You know the door — to my ver - y soul, —

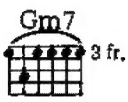



— And the mo - ment that you wan - der far — from me, — I wan - na
— You're the light — in my deep - est, dark - est hour, — you're my






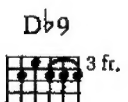
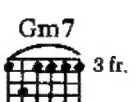
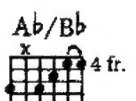
feel you in my arms a - gain. — And you come — to me — on a sum -
 sav - ior when I fall. — And you may — not think — I — care —









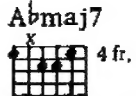
— mer breeze; — keep me warm — in your love, — then you soft -
 — for you — when you know — down in - side — that I real -



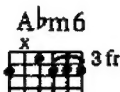

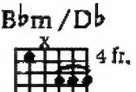




ly leave. — } And it's me you need — to show: — how deep is your love.
 ly do. — } How deep —



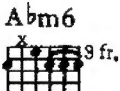


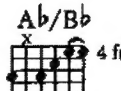
— is your love?— How deep— is your— love? I real-ly mean— to learn—

— 'Cause we're liv-ing in a world of fools,— break-ing us




down when they all— should let us be.— We be-long—

— to you—and me. How deep

D. S. $\frac{3}{4}$ and fade

SATURDAY NIGHT FEVER

*If I Can't have you
You Should Be Dancing
Boogie Shoes
Open Sesame
More Than A Woman
K-Jee
Night on Disco Mountain
How Deep is your Love*

*Stayin' Alive
Night Fever
A Fifth of Beethoven
Disco Inferno
Salsation
Calypso Breakdown
Manhattan Skyline
Jive Talkin'*

